

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 54.—No. 47.

SATURDAY, NOVEMBER 18, 1876.

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5d. Stamped.

CRYSTAL PALACE.—SATURDAY CONCERT.—THIS DAY. The Programme will include: Overture to a Drama from the "Thirty Years' War;" "Eine Feste Burg ist unser Gott" (Bach), first time in England; Concerto for piano and orchestra (Henselt); Symphony, No. 4, in B flat (Beethoven); Overture, "Semiramide" (Rossini). Vocalists—Miss Sophie Lowe, Signor Foli. Solo Pianoforte—Miss Anna Mehlig. Conductor—Mr AUGUST MAYNS. Numbered Stalls in Area and Gallery, Half-a-Crown. Area or Gallery Seats, unnumbered, One Shilling.

FRIDAY NEXT.

SACRED HARMONIC SOCIEY, EXETER HALL. Conductor—Sir MICHAEL COSTA. FORTY-FIFTH SEASON. FRIDAY next, Nov. 24, HANDEL'S "ISRAEL IN EGYPT." Principal vocalists—Mdmme Nouver, Miss Ellen Horne, Miss Julia Elton; Mr E. Lloyd, Mr Lewis Thomas, Mr Hilton. Organist—Mr Willing. Tickets, 3s., 5s., 7s., and 10s. 6d., now ready. Subscriptions for Ten concerts, £2 2s., £2 12s. 6d., and £3 3s. (including admission tickets for the Handel Festival in June, 1877). Office, 6, Exeter Hall, open from Ten till Five. Season prospectus forwarded upon application.

HERR HERMANN FRANK'S FOURTH CHAMBER-MUSIC CONCERT, on TUESDAY, November 21, at LANSHAM HALL, to commence at Eight o'clock. Violins—Herr August Wilhelm, Herr Franke, Herr Van Praag, Mr Klein, Herr Weber. Violas—Herr Hollander and Mr Glover. Violoncellos—Herr Daubert and Mr Pettit. Pianoforte—Mr Walter Bache. Programme: Quartet, C moll, Op. 60 (Brahms); Chaconne for violin (Bach)—Herr Wilhelm; Quartet, A dur (Schumann); Preludium and Fugue (Bach)—Mr Bache; Octet (Svendsen).

HERR WILHELMJ will play "CHACONNE," by BACH, at Herr Franke's Concert, November 21.

MR WALTER BACHE will play "PRELUDIUM" and "FUGUE," by BACH, at Herr Franke's Concert, November 21.

MISS EMILY MOTT'S FOURTH GRAND EVENING CONCERT at ST JAMES'S HALL, FRIDAY next, Nov. 24. Vocalists—Mdmme Blanche Cole, Miss Agnes Larkcom, and Miss Emily Mott; Mr W. H. Cummings, Mr W. T. Wrighton, Mr Thurliey Beale, and Mr Winn. Solo Pianoforte—Miss Clinton Fynes. The Band of the Grenadier Guards (by permission of the Commanding Officer). Conductors—Sir Julius Benedict, Mr J. B. Zerbini, and Mr Dan Godfrey. Reserved sofa stalls, 7s. Tickets 5s.; 3s.; 2s.; and One Shilling, at Austin's Ticket Office, St James's Hall; all Music Publishers; and of Miss EMILY MOTT, 190, Kennington Road, S.E.

MDLLE ANNA MEHLIG will give a PIANOFORTE RECITAL, at ST JAMES'S HALL, on FRIDAY Afternoon next, at Three o'clock. Tickets, 7s., 3s., and 1s., are now ready at Chappell's, 50, New Bond Street; Stanley Lucas, Weber, & Co., 84, New Bond Street; and at Austin's Ticket Office, St James's Hall.

MR SYDNEY SMITH'S SECOND PIANOFORTE RECITAL, WILLIS'S ROOMS, Dec. 6.

"ADORATA."

MISS FRANCES BROOKE will sing HENRY KLEIN'S Valse, "ADORATA," next week, at the Royal Aquarium Concerts, Westminster.

Re D'ALMAINE, Deceased.—Important Sale of Further Portion of the remaining Stock-in-Trade of the well-known firm of Pianoforte Makers, Messrs D'ALMAINE & Co., comprising 165 well-made and brilliant-toned Piccolo, Cottage, and Grand Cottage Pianofortes, in handsome Italian burr walnut, rosewood, and ebony and gold cases. Also Harmoniums and American Organs, a quantity of Miscellaneous Sheet Music, walnut and other Whatnots, Music Stools, and Canterbury.

MESSRS PHILLIPS, LEA, and WHITELEY will SELL the above by AUCTION, on the Premises, close to the Notting Hill Station of the Metropolitan Railway, on WEDNESDAY and THURSDAY, November 22 and 23, at Eleven for Twelve precisely each day. May be viewed preceding Monday and Tuesday. Catalogues may be had on the Premises, of H. T. TIDDEMAN, Esq., Solicitor, 50, Finsbury Square, E.C.; or at the Auctioneers' Offices, 2, City Road (14A, Finsbury Square), E.C.

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SATURDAY MORNING, November 18, at 2.30, WAGNER'S "FLYING DUTCHMAN;" Saturday Evening, "FRA DIAVOLO;" Monday, Nov. 20, WAGNER'S "FLYING DUTCHMAN;" Tuesday, Nov. 21, "FAUST;" Wednesday, Nov. 22, production of F. H. COWEN'S "PAULINE"—Libretto by Henry Hersee; Thursday, Nov. 23, last performance of "MARI-TANA;" Friday, Nov. 24, WAGNER'S "FLYING DUTCHMAN." Box Office open from Ten till Five. No Booking Fees. Seats may also be secured at the Libraries, &c. Doors open at Half-past Seven; commence at Eight o'clock.

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MRS OSGOOD begs to request that all communications respecting **ENGAGEMENTS** for Oratorio and Miscellaneous Concerts be addressed to 15, Upper Woburn Place, Russell Square, W.C.

MISS JULIA WIGAN begs to announce that she has Returned to London. All communications respecting Oratorios, Concerts, &c., to be addressed to 71, Gloucester Place, Hyde Park; or to Mr N. VERT, 52, New Bond Street, W.

SIGNOR BONETTI begs to announce his Return to London for the Season. **ENGAGEMENTS** for Concerts, Soirées, &c., &c., to be addressed to Signor BONETTI, care of Messrs DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street, W.

MISS COYTE TURNER (Contralto), for Oratorios, Concerts, &c.—94, Rotherfield Street, Islington, N.

MADAME LIEBHART has Returned to Town from her Provincial Tour. Communications respecting Oratorios, Concerts, or Lessons to be addressed to her new residence, No. 17, Portersdown Road, Maida Vale, W.

MDLLE EMILIA KOENIG (Soprano), daughter of the late celebrated Herr Koenig (Cornet & Piston), having terminated her Engagements at the Concerts, Covent Garden Theatre, is now ready to accept **ENGAGEMENTS** for Town or Provinces. Address—7, Caroline Street, Bedford Square, London, W.C.

MR BARTON MCGUCKIN (Tenor) begs to announce that he has Returned from Milan, and wishes that all Communications be addressed to 33, Shardeloes Road, New Cross, London, S.E.

MR MAYBRICK requests that all Letters respecting **ENGAGEMENTS**, &c., be addressed to 5, Cornwall Residences, Clarence Gate, N.W.

MR SHAKESPEARE requests that all Communications concerning **ENGAGEMENTS** for Oratorios, Concerts, &c., be addressed —6, Howick Place, Victoria Street, S.W.

HERR ROSENTHAL.

HERR ROSENTHAL (Violinist of Her Majesty's Opera), has Returned to Town. For Concerts, Engagements, and for his Violin Lessons, &c. Address—care of Messrs Schott & Co., 159, Regent Street, W.

MR HOLLINS (Tenor).

MR HOLLINS begs to announce that he will be prepared to accept **ENGAGEMENTS** for Oratorios and Concerts, on the termination of Messdames Sherrington and Patey's Tour, on Dec. 2. Address—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

MISS ELCHO (Contralto).

MISS ELCHO begs that all Communications respecting **ENGAGEMENTS** for Concerts, Oratorios, or Lessons, &c., be addressed —104, Gower Street, W.C.

"Miss Elcho, known in the musical world as a pianist, has come out in the capacity of contralto. She sang last week at a concert held in the Store Street Hall with much success, choosing Verdi's 'Ernani involami,' the romance from 'Mignon' (encored), Gounod's 'Le parlate d'amor,' and other pretty pieces. Miss Elcho can sing from D on the bass staff to B flat above the treble lines, and she has been well trained in the Italian school of art. Three re-calls at the end of the evening rewarded her efforts to please."—*The Court Circular*.

"Miss Elcho, who is achieving a success as a vocalist which promises to equal that which she has already gained as a pianist, gave an attractive concert at the music hall, Store Street, on Wednesday evening."—*The Choir*.

"On April 26, Miss Elcho gave a concert at the Store Street Rooms, chiefly with the object of coming before the public as a contralto vocalist. Miss Elcho has long been known as a pianist of great ability, and she now promises to take high rank as a vocalist, having a remarkably fine voice of full compass, which she uses with great taste and a considerable power of expression. Her audience were much gratified, and we have little doubt that their favourable verdict will be more than endorsed in the future."—*The Orchestra*.

"Miss Elcho sang several contralto songs agreeably."—*The Echo*.

"Miss Elcho's concert at Store Street was a decided success. She has a fine contralto voice, and is an excellent musician. There is little reason to doubt that she will prove a valuable concert singer."—*The Hornet*.

"Miss Elcho, already known as a pianist, has decided to come before the public as a contralto vocalist. She is endowed with an organ of fine quality and great compass, ranging from D on the third line of the bass staff to B flat in alt. Miss Elcho sang 'Ernani involami' (transposed to G); 'Le parlate d'amor,' from 'Faust' (in B flat); a song of Mr Sullivan's; and the Romance from 'Mignon,' for which, on a 6th, Miss Elcho substituted the 'Brindisi,' from 'Lucresia Borgia,' with other (and English) words. In Verdi's air Miss Elcho sang from G below the lines to A, shook on D (fourth line), and ended on the high G. Three re-calls, apart from the encore, attested the admiration of the audience."—*Bell's Weekly Messenger*.

"Miss Elcho, well known as a pianist of merit, now comes forward as a contralto vocalist, and has every prospect of gaining a good reputation. The voice is of full rich quality, and the range very extensive, from D on the third line of the bass staff to B flat, or nearly three octaves; great power of expression may also be recognised. Miss Elcho, who has studied well, sang the cavatina from 'Ernani,' 'Ernani involami,' 'Mignon's Romance' ('Mignon'), which was encored; the Flower Song, from 'Faust'; Campana's 'Ave Maria'; and songs by Pissuti and Sullivan. The music, of course, was transposed to suit the contralto register. Miss Elcho, on the encore, sang the 'Brindisi,' from 'Lucresia Borgia,' to old English words, and introduced cadences which were much applauded. Three rounds of applause greeted Miss Elcho at the conclusion of the concert."—*Musical Standard*.

LESSONS on the **PIANO** required for Pupils somewhat advanced in Music. Apply by letter, stating qualifications and terms, to "E. J. P." 136, Marylebone Road, N.W.

MUSICAL PRESENTS for the **NEW YEAR**.—High-Class Music for Amateurs, Students, and others.—To be had gratis, and postage free, a **LIST** of 400 **CLASSICAL WORKS**, Bound, at Greatly Reduced Prices. Published only by **ROBERT COCKS & Co.**, New Burlington Street.

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CIRO PINAUTI'S NEW VOCAL DUETS, for Soprano and Contralto, 4s. each, post free at half price—i.e., Sunrise, Sunset, When Life is Brightest, and The Time of Youth. London: Sole Publishers, **ROBERT COCKS & Co.**, New Burlington Street.

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My Darling's Last Smile.	Sing, dearest, sing.
Sad sounds the harp now.	Many weary years ago.
Friendship, Love, and Wine.	Return of the Exile.
Let each speak of the world as he finds it.	Glory or the Grave.
Sing me the songs that I loved long ago.	The Alpine Hunter.
The Piquet.	Heavenly Voices.
	Gentle Flowers.
	The Buckles on her Shoes.
	The Flight of the Birds.

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FAURE AT BORDEAUX.

Having entirely recovered from the cold with which he was so suddenly afflicted at Angers, M. Faure has taken a brilliant revenge in Bordeaux. The *Journal de Bordeaux* speaks as follows of his first concert:—

"We are unwilling to postpone our account of the triumph achieved yesterday by Faure, in the presence of an audience of three thousand persons, for whom the vast area of the Théâtre-Louit had been thrown open. The celebrated baritone, saluted on his appearance by several rounds of applause, sang the grand bass air: 'Qu'à ma voix la victoire s'arrête!' from Rossini's *Siège de Corinthe*. A person must have heard this unique voice to understand both the favour attending the name of Faure, and the success, the enthusiasm which follows him from town to town. In quality his voice is the most generous, warmest, the most full of colour, and the most sympathetic that can possibly be imagined; powerful without effort, it descends, full and sonorous, or rises, suave and flexible, without ever losing aught in expression, sentiment, or style; it lends itself to feats of vocalisation, and executes a shake like a fair bravura singer. As a natural consequence, the public were electrified after the very first phrases. Faure's duet of the 'Crucifix,' sung by MM. Félix Lévy and Faure, was equally successful, and these gentlemen had to repeat it; but it was more especially the romance from *Jocunde*—

'Mais on revient toujours à ses premiers amours,'

and the hymn, 'Les Rameaux,' that carried the audience away into the regions of the most ethereal admiration. The fact is that, in these two pieces, the incomparable art of enunciating and phrasing well adds a great deal to the ideal charm of this magnificent voice, and Faure is, at one and the same time, a great singer and a great artist, bringing out every detail, and giving to each its proper gradation of light and shade, with unrivalled perfection. The two pieces were encored and repeated over and over again, till Faure was obliged to ask for mercy from the audience, who would have recalled him twenty times. He sang, nevertheless, besides the pieces set down in the programme, Gounod's 'Chanson du Printemps,' which he gave most entrancingly. Nothing we could say concerning the ovations offered him by the public would convey any idea of his triumph. "We must add that Faure is surrounded by some remarkable artists. M. Félix Lévy is a distinguished tenor, with a sympathetic voice, which was greatly admired. M. Henri Ketten was enormously successful on the piano. M. Lebeau, already known here, performed on the organ two pieces which enchanted his hearers. What is something still more unusual, M. Musin was obliged to repeat a violin solo of Léonard's. M. Libotton, a talented violoncellist, was also recalled. Lastly, the Sisters Radia rendered this brilliant musical and artistic evening complete. Our readers will understand that we reserve for a future occasion a more minute account, as well as a more special and more exhaustive estimate of all these excellent artists. This we shall do previous to Faure's second concert, which is to take place on Thursday, the 16th inst., the present lines being simply a preliminary and just tribute of praise to the eminent artist who gives it.—A. C."

La Gironde, at the end of an equally eulogistic notice, adds some interesting particulars about a serenade in honour of the great French artist, on the evening of the concert, together with some information as to his intended movements:—

"After the concert, and just as M. Faure had returned to the Hôtel Grémilly, Cours du Chapeau Rouge, the Fanfare-Bordelaise unexpectedly made its appearance, and gave him a magnificent serenade by torchlight. Notwithstanding the lateness of the hour and the severity of the weather, the serenade attracted a large crowd.

"It was asserted yesterday evening that the receipts exceeded 14,000 francs. It is positively stated, too, that a speculator who purchased 5,000 francs' worth of tickets sold them for nearly twice as much. Madame Patti's two concerts produced, it is said, the first about 10,500, and the second about 10,400 francs.

"M. Faure is to sing this week at Bayonne, Limoges, and Angoulême, returning to give, on Thursday, his second concert to the people of Bordeaux, with whose reception of him he is profoundly delighted. There will be a new programme. The box-office will be open from Sunday, the 11th inst., from 10 a.m. to 4 p.m., at the Théâtre-Louit."

La Guienne, not less enthusiastic, says:—

"All the columns of our paper would not suffice, were we to attempt to enumerate the splendour and charms of this musical evening, and to note only the portions of it at which the enthusiasm of the public was manifested in an absolutely frantic manner."

La Province supplements its article by remarking:—

"The entire performance, viewed as an artistic whole, reflects the greatest honour on Mr Jarrett, the *impresario* and director.

MR CARL ROSA'S OPERA COMPANY.

The second performance of *Fidelio* was even more successful than the first, and although, unfortunately, Mr Santley was not in the cast, drew an audience which filled all parts of the theatre. That Mdle Torriani is a precious acquisition to an enterprise like the one carried on so energetically by Mr Carl Rosa cannot be doubted. A lady who impersonates Beethoven's Leonora and Wagner's Senta (without mentioning other parts in a very different style) equally well is not to be heard of every day. Mdle Torriani would have made the fortune of our English opera years since, by enabling managers to venture into a new sphere of action. She is just the artist, for example, to represent Maid Marian, in Macfarren's *Robin Hood*, which she could gracefully do, Mdme Lemmens-Sherrington, the original, having for some years limited herself exclusively to concert-singing, and Miss Rose Hersee, unhappily both for the director and the public, having seceded from the now firmly-established "opera company." But this is merely thrown out as a hint to guide Mr Rosa in his future proceedings. Meanwhile, we have only to add that Mdle Torriani has achieved a signal triumph by her most recent effort; and this being as the heroine of Beethoven's one opera, says no little in her favour. Mdle Torriani has only to throw a little more fervour into her acting—particularly in the great scene where the hitherto unrecognised wife interposes between Florestan and Pizarro, his would-be assassin—to fairly realise the ideal of Beethoven's devoted heroine. She is young, too, and prepossessing in appearance—reasons, by the way, which should induce her to dress herself more conformably with male attire, so as to account intelligibly for the transient passion of Marcellina. She sings the music well—indeed, is everywhere note-perfect; and, though her voice in certain passages lacks power, she gives full expression to its deep significance. We welcome Mdle Torriani, therefore, as that *rara avis*, a new *Fidelio*. The other parts are more or less efficiently sustained. Miss Gaylord is a lively Marcellina, acting the character with vivacity and natural grace; but she must beware of forcing that extremely fresh and pleasant voice of hers. Mr Charles Lyall is, without exception, the best Jacquinio we can remember; and seldom has the character of the sturdy, kind-hearted Rocco been more genially represented than by Mr Aynsley Cook, who only wants volume in the lower register of his voice to fulfil every required condition. The parts of Pizarro and the Minister are both adequately sustained—the one by Mr Ludwig, the other by Mr Stevens; but the first wants more earnest ferocity, the last somewhat more dignity of presence. Both gentlemen have good and telling voices. The chorus is excellent; and, for once in a way, we were gratified by hearing the "Prisoners' chorus" sung almost throughout in tune. No praise can be too high for the orchestra, which plays superbly the magnificent overture—the grandest and most elaborate of the three overtures styled *Leonora*, and really the first of the series of four which the perplexed and not easily satisfied Beethoven composed for his wonderful masterpiece. The opera is in all essentials well presented; and it is gratifying to know that it draws full houses, promising, in short, to be a formidable rival to Wagner's *Flying Dutchman*, which has, for some time, put everything else in the shade. It is a genuine treat to hear *Fidelio* as originally conceived—with spoken dialogue—in place of accompanied recitative, prepared by other hands than those of the composer, whose own recitatives (as, for example, those in the dungeon scene) it seems impossible to equal. Nothing that has been accomplished at the Lyceum Theatre redounds more to the credit of Mr Rosa than this revival of *Fidelio* in English. We have only to wish for a better translation of the libretto than that of the late Mr Oliphant, which is to the last degree feeble and pointless. Mr Cowen's new opera, *Pauline*, is to be produced on Tuesday, and this will be the last novelty of the season. As it will also be the first original opera composed expressly for the company, every amateur will hope that it may prove successful; for that Mr Rosa has done quite enough to deserve success in his spirited undertaking is unquestionable.—*Graphic*.

MONDAY POPULAR CONCERTS.

(From the "Daily Telegraph.")

The new season of these valuable concerts has begun quietly, and, in accordance with the law of action and reaction, which determines alike the swing of a pendulum and the path of a comet, promises to be quiet throughout. Amateurs well know in what sense we use the qualifying word, and many have already hailed "quiet" in St James's Hall as a grateful relief from recent storminess, as well as a return to a normal and satisfactory condition of things. Founded and carried on during many years, not for the display of "virtuosity" nor for the gratification of eccentric tastes, but that the works of the greatest masters might be known and revered, the Monday Popular Concerts seemed a while ago to have broken loose from their guiding principle. Their programmes abounded in the curious productions of modern art, while "sensation" performers attracted crowds of those who mistake gaping wonderment for real musical perception and pleasure. So much may be said, without a shadow of reflection upon either the skill or taste of Mr S. Arthur Chappell. The director simply found that his well-appointed barque had got into one of those temporary eddies which make the firmest of us sometimes execute strange gyrations, and, because he could do no other, let it drift. Happily the good ship answers her helm again. The wave of "higher development" has passed, the waters are tranquil, and those who have suffered from anything analogous to sea-sickness may lift up their heads. It is possible, perhaps, to find "good in everything," but the precise value of an era of sensationalism at the Monday Popular Concerts can be determined only with difficulty. The late Rev. Rowland Hill used now and then to venture within unhallowed theatrical precincts, in order to "condemn with knowledge," and, on the same principle, a spell of "giant" pianism, and a passing acquaintance with the composers who are good enough to carry the banner which fell from the dead hand of Beethoven, may be worth enduring. But against this stands the unsettling of a crowd of feeble or half-educated minds. Although true art-training is as slow a process as the building up of a coral island, no work can be more easily undone, at all events in its early stages. Probably, therefore, the escape of the Monday Popular Concerts from the grasp of sensationalism is distasteful to many who once enjoyed performances now looked upon as tame and unexciting. But it may be hoped that these will eventually return to their first love, all the better amateurs for having discovered the difference between the false and the true. At any rate, we whose highest enjoyment comes from the interpretation of great works—even if it be for the hundredth time—by such genuine artists as those now appearing at St James's Hall, are perfectly satisfied. No believers in finality, we have a welcome for everything good, whether ancient or modern; but, at the same time, we want to keep one little artistic nook free from the "development" which, if it can, will so degrade music that the sister arts must needs expel it from their fair society.

The programmes of the three concerts which have already taken place abounded in works of the highest class, and were beyond cavil. In proof of this it will be enough to mention the selections performed on Monday last, an occasion made otherwise notable by the first appearance this season of Mme Norman-Néruda and Mr Charles Hallé. Schumann, Beethoven, Schubert, and Haydn were the masters from whom the instrumental compositions were taken, and in each case, the choice was of the happiest. Nowhere, for example, has Schumann better asserted the richness of his imagination, or the tenderness and strength of his emotional nature, than in the Quartet in A minor (Op. 41). One of a set of three, written when (1842) his genius was at its prime, and unshadowed by coming trouble, this quartet has a charm thoroughly characteristic of the master's happiest mood. There were moments when Schumann, without going out of himself, could exhibit much of the grace, fancy, and elegant expression of his friend Mendelssohn—to whom, by the way, the work under notice is dedicated—and in one of these the Quartet in A minor seems to have been conceived. The result is a continued strain of beauty which, more powerfully, perhaps, than anything

else from the same hand, will glorify the master in generations to come—for,

"Tis the eternal law
That first in beauty should be first in might."

Mme Norman-Néruda, whose reception had been very warm, led the quartet irreproachably. The peculiar vein of tenderness suits her in a special manner, while in it her great executive skill finds opportunity for display under the most fascinating conditions. Mme Néruda was supported by MM. Ries, Zerbini, and Piatti, each of whom shared the congratulations of a delighted audience. The selection from Schubert was his pianoforte Trio in E flat (Op. 100)—one of the latest, as it is one of the best, of the master's works, having been composed in November, 1827, only a year before his death. Upon this trio and its predecessor in B flat (Op. 99) rests much of Schubert's fame as a writer of chamber music. They were among the earliest to obtain recognition, and even in the author's life-time brought him honour; they have stood the test of fifty years' acquaintance, and now hold a place among the choicest of their kind. How strange is, sometimes, the irony of fate. This was the music—destined to immortal renown—which Schubert created immediately after he had, in the gloomy "Winterreise," identified his own sad career with that of a wanderer rejected even of the grave. In the performance of the E flat trio on Monday last Mr Charles Hallé was associated with Mme Norman-Néruda and Signor Piatti, his entrance being greeted by loud applause, which a careful and finished reading of the music more than justified. Mr Hallé's solo—Beethoven's Sonata in F (Op. 10)—was perfectly played, and Haydn's quartet in the same key (Op. 50) brought the concert to a happy end. Mdle Sophie Löwe gave songs by Beethoven and Rubinstein with her usual taste, accompanied—how, need not be said—by Sir Julius Benedict, and received a well-earned tribute of applause.

(From "The Examiner.")

"Popular," says a note in Webster's Dictionary, "at least in the United States, is not synonymous with vulgar." To be sure it is not, although frequently misapplied in that sense on either side of the Atlantic, we apprehend. Mr Arthur Chappell has perhaps done more than any man alive to reinstate the word in its proper meaning. The problem of a combination of highest artistic tone with widest popular attraction has been triumphantly solved by his celebrated concerts, the 558th of which took place last Monday night at St James's Hall. The programme opened with octet for strings, clarinet, French horn, and bassoon, by Franz Schubert, admirably executed by MM. Straus, L. Ries, Zerbini, Lazarus, Wendlandt, Winterbottom, Reynolds, and Piatti. Much as we admire the lyrical genius of Schubert, we cannot help agreeing with the remark of the analytical programme, "that the likelihood is rather of his being over-estimated than not thought enough of." The differences and want of formal grasp observable in all his instrumental compositions, for of these alone we are speaking, will always prevent his work from taking equal rank with that of Beethoven, Haydn, and other great masters of chamber music. The only movements of the present work entirely free from the inevitable effects of undue length are the two last, *scherzo* in F and *finale* in the same key. The introductory *andante* to the latter, of a sombre, mysterious character, is in Schubert's best vein, while the principal themes of the two movements specified are full of life and light. There is a peculiar tinge of humour in these themes which reminds one of Mozart, Haydn, and to some extent of Brahms. It is evidently the life of the beautiful city on the Danube which beats in the animated rhythms of each of the four composers, and to which even the stern genius of Beethoven submitted at certain moments of self-forgetfulness. Two movements of the octet had been left out, and although adverse in principle to the truncation of a representative work, we cannot, in the present instance, deny the wisdom of the omission in the interest of both composer and audience.

Of other remarkable items of the scheme, we mention Prelude and Fugue in E minor, Op. 35, No. 1, for pianoforte by Mendelssohn, a

truly great work, which combines strictest contrapuntal regularity with an unimpeded flow of melody. It was rendered by Miss Agnes Zimmerman with unflinching technique, and with much more spirit than we are used to in that otherwise highly meritorious pianist. The samelady gave, in co-operation with Signor Piatti, Beethoven's Sonata for pianoforte and violoncello in G minor, Op. 5, No. 2.

The vocalist of the concert was Mdle Redeker. Amongst the representatives of the German *Lied*, whose number is rapidly increasing at our concerts, she undoubtedly deserves the first place. She combines the characteristics of her school, general musical cultivation and depth of feeling, with an artistic management of her beautiful contralto voice rarely met with among German singers. Her intonation is entirely free from throatiness, and her enunciation of the words perfect. She sang Schubert's well-known "Aufenthalt," and two songs, "O danke nicht für diese Lieder" and "Der Frühling," by Robert Franz and Edward Lassen, respectively; the former an embodiment of deeply pathetic feeling by the greatest living master of German song, the latter a charming chant of spring, less deep, and therefore more immediately pleasing than its predecessor. In response to an enthusiastic encore, Mdle Redeker gave a setting of Heine's wonderful effusion of *mal du pays*, "Ich hatte einst ein schönes Vaterland." The composer of this song we cannot name with certainty. To judge by the style, we should guess at Lassen or Eckert—possibly Rubinstein. [It was Lassen.—D. P.]

TAMBURINI.

(From an original source.)

The above artist, formerly one of the leading celebrities of the Italian lyric stage, died at Nice on the 8th inst. He was born at Faenza, on the 28th March, 1800. He first studied the horn, under his father, a military bandmaster. But he soon abandoned that instrument to follow the career of a singer. When he was eighteen, he made his first appearance in Generali's opera, *La contessa di Colle Erbo*, in the little theatre of Cento, whence he went successively to Mirandola, Correggio, Piacenza, and Naples. From Naples he proceeded to Florence, Leghorn, Turin, Milan, Trieste, Rome, Venice, and Palermo. On the 7th October, 1832, he made his *début* at the Théâtre Italien, Paris, as Dandini in *La Cenerentola*. The beauty of his voice and his manner of using it at once rendered him a prodigious favourite with the Parisians, and for many years he sang regularly every season in the French capital. Among his fellow artists there may be mentioned Persiani, Grisi, Malibran, Rubini, Lablache, and Ronconi. In 1841 Tamburini returned to Italy. After visiting Russia and Holland, he again sang in Paris, where he appeared for the last time in 1854. In the following year he concluded his artistic career in London. For a considerable period before his death he lived at Sèvres, where he had purchased an estate. It was by the order of his physicians that he recently went to Nice.

Galignani announces the death at Nice, on Thursday last, of Antonio Tamburini, the celebrated baritone, in his 77th year. "He was the son of a bandmaster at Faenza, and at the age of nine years was engaged in an orchestra as a bugle player; but, a serious illness having obliged him to discontinue playing, he turned his attention to singing. He made rapid progress, and at eighteen made a successful *début* at Bologna. He appeared in succession at all the principal theatres at Turin, Rome, Naples, Milan, and, in 1832, after having visited England, where he was warmly received, he appeared in Paris at the Italiens, in *Cenerentola*. For more than twenty years he continued a favourite with the French public, and as late as 1854 he sang in *Don Giovanni*. He had acquired a comfortable independence, and retired many years ago to Sèvres, where he usually resided."

How Tamburini was esteemed in England, no frequenter of the Italian Opera can have forgotten. He began his career among us at Her Majesty's Theatre and ended it at the Royal Italian Opera. He was one of the long time "magic four"—Grisi Rubini (afterwards Mario), Tamburini, and Lablache, besides being the father-in-law of that excellent operatic singer, Italo Gardoni.—D. P.

MDME ARABELLA GODDARD.

(From the "Pall Mall Gazette.")

When, four years ago, Mdme Arabella Goddard left England for a tour round the world (which might have been executed more quickly) she deprived us of our best artist, and the only one, as far as we know, who ever achieved European fame. Long before the idea occurred to her of visiting America, Australia, and China, she had earned the good opinion of connoisseurs and critics in Germany. But her career in England alone would have sufficed to stamp her as one of the most distinguished pianists of her time. That no pianist has introduced and made popular a greater number of comparatively unknown works by great masters may be conclusively shown from the evidence furnished by Mr Arthur Chappell's programmes. With the series of excellent concerts known as the "Monday Popular" Mdme Goddard was associated from the very beginning, and their success is in no small measure due to the intelligence of her reading and the charm of her style. As to the former point, it is not every one who can judge. But no one who is open to musical impressions can be insensible to the beauty of Mdme Goddard's clear, sympathetic touch in phrases of simple melody or to the perfection of her execution in passages of display. She is the most graceful of all pianists, and, if not the most impassioned, is in more than one sense the most poetical. Apart from the pleasure of hearing Mdme Goddard, her return to England was to be desired for the sake of pianoforte playing as an art. There has been no lack of great pianists during her absence. Some, however, of these have shown an inclination to get more out of the piano than it can conveniently be made to yield. The French proverb which asserts that "the prettiest girl in the world can only give what she possesses" is applicable even to pianos. For this reason it is undesirable to attempt to hammer out of a piano as much sound as one might fairly expect from an orchestra, but not from a single instrument. Now and then successful violence on the part of a great virtuoso may be permitted and even applauded as a *tour de force*. But minor geniuses are apt to imitate such performers in regard to their weak points, which they mistake for strong ones—much as shouting and straining after high notes are mistaken by many vocalists for effective singing. The truly expressive playing of Mdme Goddard may fitly be compared to the singing of a well-endowed, well-trained artist who never forces the voice.

Since her return to England Mdme Arabella Goddard has played at two "recitals"—the name now given to a series of solo performances which could not indeed, with any regard for etymology, be described as "concerts." On each occasion the programme was remarkable for the great variety of its contents, including as it did specimens of almost every celebrated composer for the pianoforte, from Handel to Chopin and from Beethoven to Thalberg. Most pianists capable of playing the sonata dedicated to Count Waldstein ("Gadfly" sonata, according to Mr Lenz's suggestive nickname) as Mdme Goddard plays it would probably think the *Masaniello* fantasia beneath them. Many of them, however, would find it above them if they really attempted it. Seriously, there can be no reason why so brilliant and ingenious a piece as Thalberg has developed and built up on themes from Auber's *Muette di Portici* should be thought less worthy of presentation than rhapsodies on borrowed tunes by Liszt, or than Chopin's charming waltzes and highly characteristic mazurkas. In many of Thalberg's fantasias—notably in the one on motives from *Masaniello*—there is abundance of invention and contrivance. To be appreciated, however, at their true value, they must be played as Mdme Goddard knows so well how to play them.

At her second recital (which, like the first, took place at St James's Hall) Mdme Goddard performed pieces by Handel, F. Bach, Hummel, Woelfl, Moscheles, Chopin, Mendelssohn, Thalberg, and Sterndale Bennett—who, it will be remembered, composed specially for Mdme Goddard his last important pianoforte work, the "Joan of Arc" sonata.

(To the Editor of the "Musical World.")

DEAR MR EDITOR,—At the North Kensington Concert (Ladbroke Hall), on the 11th November, Mr Lazarus, the eminent performer on the clarinet, played, for the first time in England, the *scena* and *aria* from the opera *Louisa di Monfort*, by M. Bergson, a piece very popular in Germany. Mr Lazarus was three times recalled after his excellent performance. Mr T. C. Arlidge also played a flute solo, and the London Vocal Union sang different part-songs and glees under Mr Walker's direction. I remain, dear Mr Editor, truly yours,

PROFESSOR M. BERGSON.

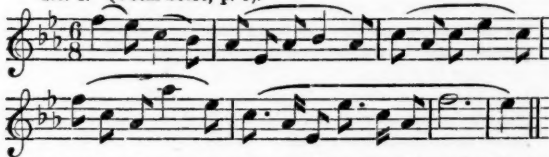
21, Shirland Road, Maida Hill, Nov. 15th, 1876.

THE RING OF THE NIBLUNG.

(Continued from page 758.)

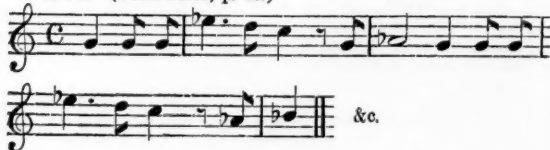
The first scene of the *Rhinegold* is laid in the depth of the great river where the Rhine-daughters, lovely water-maidens, are watching a golden treasure, enjoying its gleam, but unsusceptible to its baneful power over gods and men. A short instrumental introduction depicts the sound and motion of the deep. It is founded on the chord of F flat, given out at first in long-drawn notes, which soon dissolve themselves into shorter rhythmical formations, rising and falling alternately from the highest to the lowest octaves, like the murmuring waves of a rapid river. A suave theme is gradually developed, with the strains of which the three water-maidens accompany their merry gambols. The following short quotation may give the reader an idea of this graceful, wavy melody:—

No. 1. (Vocal Score, p. 5).



But their harmless joy is not to be of long duration. Alberich, the Niblung, ascends from his subterranean abode, and his arrival is at once announced in the orchestra by a new theme, the jerky abruptness of which indicates the nature of the mischievous dwarf. The introduction of a surreptitious G flat into the graceful motions of the water-music (Vocal Score, p. 8) is a master stroke of graphic characterisation. The following scene, descriptive of the vain endeavours of the gnome to gain one of the maidens for his desire, is full of the most subtle touches of musical illustration. The amorous rage of Alberich and the mock tenderness with which the girls, each in her own characteristic way, receive his offers are rendered in the most humorous vein. Flosshilde's answer, for instance, in its sweet, almost Italian softness, seems very nearly to resemble the expression of true passion, but for a slight touch of overstrained sentiment, which reminds us that all is put on, and that poor Alberich is to be jilted mercilessly when he thinks his happiness most secure. The easy grace with which these elementary beings are drawn by Wagner proves his dramatic vocation no less than the graver notes of passion which are soon to follow. For suddenly the glow of the hidden gold breaks through the waves, brightening their sombre green with a tinge of fire. The Rhine-daughters greet it with joyful acclamations. They tell the astonished dwarf of the power of the gold, which no one can wield without cursing the joys of love. Here we approach the keynote of the dramatic idea, and the musical themes become accordingly of the deepest meaning. I particularly refer the reader to three leading motives: the first, intoned by the horns (p. 30), illustrative of the splendour of the Rhine-gold; the second, of its power; and the third, resembling in its solemn tone a sacred formula of Runic lore. I here quote only the last-mentioned melody, which indicates the curse of love, reserving the second, one of the most important motives of the drama, for a later occasion, when its import will become more evident:—

No. 2. (Vocal Score, p. 40.)



It remains to mention the weird music accompanying the rape of the gold by Alberich and the complaints of the water-maidens sound-

ing through the darkness at the end of this scene. The latter are illustrated by the identical strains of their joyful song, but appearing here in a sad C minor transformation, continued by the orchestra in an interlude, which, founded on the melodious materials already alluded to, leads us gradually into the second scene. Wotan is seen sleeping in a meadow on the slope of a high mountain. He dreams of Walhall, the castle built for him by the giants as at once the symbol and stronghold of his power. This power of the gods is rendered in the marvellously grand melody opening the scene, which may be called the Walhall-motive. These are the opening bars:—

No. 3. (Vocal Score, p. 52.)



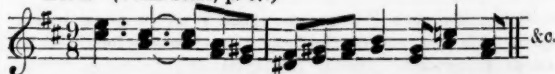
But not even to the immortal gods is it given to taste bliss unalloyed by sorrow. Fricka awakes her spouse from his fond delusions; she reminds him that Freia, the goddess of youth, is given to the giants as a security for the payment of their labour. Unless the price asked by them can be paid, the lovely goddess must become the prey of the rude workmen; for Wotan has bound himself by a solemn oath, and the existence of his reign is founded on the inviolability of plighted promises. As if to remind him of this limit of his power, the orchestra intones a solemn theme, which might be called the Law or Bond-motive. It appears first as the descending scale from B flat to the octave C natural (Vocal Score, p. 55), and will occur to us again in the course of the piece, being recognisable by its peculiar rhythmical formation. Another important melody of great sweetness, which first occurs in this scene, is that which marks the entrance of Freia, the goddess of youth; to its sounds she implores the assistance of Wotan against her pursuers, whose clumsy footsteps, following the lovely maiden, are characterised by a heavy rhythmical phrase in the orchestra. The contrast between the natures here brought into contact is thus expressed by the music with an intensity wholly unattainable by verbal explanation. Like Shylock, the giants "stay on their bond," and the unanswerable force of that plea is at once illustrated by the above-mentioned Bond-motive in the orchestra. To break his promise would be suicidal on Wotan's part, and anxiously the god looks out for help and advice from him who first persuaded him to conclude the fatal bargain with the giants. This is Loge, the god of fire and the Mephistopheles of Northern mythology. Wotan has formed him into permanent shape and personality, but he still retains the wildness of his native element, and hates his brother gods, who in return look on him with undisguised suspicion. The chromatic motive expressive of his character resembles the fitful flickering of fire:—

No. 4. (Vocal Score, p. 73.)



In Loge's flames the splendour of Walhall is doomed to perish, and it is also by his means that the moral guilt of the gods, which already in the Eddic poems is considered as the cause of their fate, is brought about. Asked to find ransom for Freia, he declares that the only thing in the world precious enough to reconcile man with the loss of lovely woman is the gold robbed from the Rhine-daughters by Alberich and transformed into a Ring, at once the symbol and means of unlimited power. At the mention of the Ring we hear again the melody referred to above, which in its alluring sweetness expresses the powerful spell of the fatal gold over the minds of gods and men:—

No. 5. (Vocal Score, p. 87.)



This is the motive of the *Ring of the Niblung*, representative, as its name indicates, of the fundamental idea of the whole trilogy.

The effect of Loge's description on the gods is instantaneous, and the gradations of their individual desires are rendered by the music with the subtlest touches. Fricka, in a sweet melody especially her own, asks if the gold would serve to adorn a woman's beauty, and to attach to her the inviolable fidelity of her husband. Wotan thinks of power and splendour; Donner and Froh, two mighty gods who have hastened to the rescue of their sister, yield to the same irresistible desire. Even the giants Fafner and Fasolt express their clumsy acquiescence in the ransom proposed. On Wotan's proudly refusing to rob Alberich of the gold for their benefit, the giants threaten to carry off Freia, and are soon discovered heavily threading their way down to the valley of the Rhine heedless of the complaints of their lovely victim. As the goddess of youth disappears in the distance, a pale mist rises, which gives an elderly appearance to the gods. Loge reminds them that they have not tasted that day of Freia's apples, which alone can secure them from the wasting influence of time. He assails the gods with his satire, mocking each of them with the musical phrase indicative of his or her power and beauty. The motive which represents the eternal youth vouchsafed by Freia's apples is made use of in the same ironical spirit. At length Wotan's pride gives way. The giants are called back, and the supreme god consents to descend to Alberich's nebulous kingdom and to acquire possession of the gold by fair means or foul. We here touch upon the tragic keynote of the drama. Wotan, as the avenger of justice, is bound to restore the gold to the rightful owners, the daughters of the Rhine; but, stung by selfish desire, he at first covets the gold for himself, and afterwards relinquishes it to the giants for the recovery of eternal youth. Thus the gods infringe the laws which alone can secure them from the powers of darkness and chaos; they become subject to the curse attaching to the gold, and their final doom is henceforth inevitable.

FRANCIS HUEFFER.

(To be continued.)

Patti v. Faure.

TWO MAIRS.

(From the "Phare de la Loire," Nov. 3.)



Maintenant que la Patti nous a quittés, important avec elle sa moisson de bravos et d'applaudissements, — moins les bouquets, notre conscience nous oblige de dire ce que nous avons cru devoir taire pour ne pas nuire à l'accueil que lui ferait le public. Il est incontestable que M^{me} Patti ou son entourage entendent singulièrement les égarés que l'on se doit entre artistes. Sur la nouvelle d'une tournée entreprise par M. Faure, M^{me} Patti s'est attachée à lui, le précédant de quelques jours seulement, donnant des concerts dans toutes les villes de son parcours et faisant raffe à son profit sur le budget toujours limité des plaisirs du public. Nous espérons néanmoins que l'empressement de nos dilettantes permettra à M. Faure de lutter contre une concurrence jusqu'ici inconnue, dans les traditions artistiques. Il est regrettable que M. le maire de Nantes n'ait pas été informé exactement de ce qui se passait, car il aurait peut-être fait comme M. le maire de la ville de Reims, où la Patti devait également précéder de quelques jours l'arrivée de Faure. Ce magistrat n'a pas permis l'apposition des affiches de la Patti avant que le concert Faure n'eût eu lieu.

BRESLAU.—The members of the Singakademie recently gave a performance of Verdi's *Requiem*. At the second concert of the Orchestral Union, the programme included a Symphony, by Herr H. Götz, and the eternal "Danse Macabre" of Saint-Saëns.

DESSAU.—The Duke of Anhalt has just addressed a communication to his Diet respecting the Ducal Theatre here. The annual receipts of the establishment are 60,000 marks, and the expenses for the same period 240,000 marks. Hitherto the Duke, who is a liberal patron of art, has paid the deficiency out of his own pocket, but he has now written to say that he will in future withdraw all pecuniary aid whatever from the Theatre, unless the Diet will contribute some portion of the sum required. The Diet is reported to be by no means inclined to vote the funds demanded, and the Ducal Theatre will probably be closed in consequence.

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

La Belle Hélène of Offenbach attracted a crowded house on Thursday, and *La Boulangère a des cœurs* on Saturday. The Salle Monsigny is not, however, the warmest place in which to represent, in proper costume, characters like *La Belle Hélène*, Oreste, Bacchis, Paris, and Ménélaus, when the thermometer marks 29°! Indeed, *Hélène* and Oreste caught severe colds, so that on Saturday they were not quite "up to the mark." On account of M^{lle} Legris' illness, *La petite Marquise* was not played last night; *La Fille de Madame Angot* and two short comedies being given instead.

On Thursday, *Marceau, où les enfants de la République*, "a thrilling, historical drama in several acts and double the number of tableaux," will be produced. And "the bill of the play," half a yard long, terminates with the agreeable information that: "La Salle sera chauffée."

A capital concert was given, on Monday night, at the Salle des Concerts, Rue Siblequin, for the benefit of M. Chardart, who was for twenty-seven years director to the Académie de Musique, Boulogne-sur-mer. It was got up by M. Filbien, and supported by the former pupils of the late director. Admission was by invitation only, and many availed themselves of the opportunity of listening to a really good amateur concert, the amateurs being assisted in their object by M^{me} Desviten, M. Pellereau, and M. Filbien.

The fair is open in the high town. To-morrow the Circus begins, and M. Plège, who *hails* from this town, will reign (!) supreme for a fortnight, I have no doubt. At all events, he ought to, with thirty-five horses and seventy-five artists! X. T. R.

Boulogne-sur-mer, Nov. 15, 1876 (anniversary of Rossini's death—1868—and the fête of Eugénie, Empress of the French.)

ROYAL ACADEMY OF MUSIC.

The students gave a "Chamber Concert" in the concert-room of the institution on Saturday evening, November 11. The room was very full. We subjoin the programme:—

Allegro con brio, in F (MS.), pianoforte, violin, and violoncello—Mr Matthay, Mr Newton, and Mr Elliot (T. A. Matthay, student); Aria, "Convien Partir," *Figlia del Reggimento*—Miss Lily Holcroft (Donizetti); Trio, "Queen of Night"—Miss Shaboe, Miss Webb, and Mr Williams (H. Smart); Lied, in A flat, No. 1, Book 4, pianoforte—Miss Ellis (Mendelssohn); Etude, in C, No. 1, book 2, pianoforte—Miss Ellis (Chopin); Part Song (MS.), for female voices, "Her eyes the glow-worm lend thee" (Frances Thomas, student); Fantasia, in E flat, harp—Mr Talisien James (Bochsa); Quartet and Semi-chorus, "L'Astro di Venere"—Miss Marietta, Miss Ada Patterson, Miss Orridge, Miss Lena Law, Mr Seligmann, Mr Hatch, and Mr Tinney (Sterkel); Quartet, two pianofortes, "Les Contrastes"—Miss Kate Steel, Miss Ethel Gould (Lady Goldsmid Scholar), Miss Margaret Bucknall, and Miss Alice Heathcote (Moscheles); Song, "The Valley"—Mr Hatch (Gounod); Chorus, "Gipsy Life" (Schumann); Sonata, in A, No. 3, organ—Con moto maestoso—Andante tranquillo—Mr Rose (Mendelssohn); Song (MS.), "To Aimée"—Mr Arthur Jarratt (A. Jarratt, student); Sonata, in E flat, Op. 29 or 31, pianoforte (first movement)—Mr Luton (Beethoven); Canzonetta, "Gia la notte s'avvicina"—Miss Clara Samuell (Parepa-Rosa Scholar), (Hauptmann); Fantasiestücke, clarinet and pianoforte—Miss Frances Thomas and Miss Lawrence (Eschmann); Chorus, "Now bring ye forth, *Camacho's Wedding* (Mendelssohn), and Part Song, for female voices, "The Cavalier" (C. A. Macirone); Song, "Maid of Athens"—Mr Robert George (Gounod); Terzettino, "Non è la vaga rosa"—Miss Mary Davies, Miss Reimar, and Miss Bolingbroke (Costa); Three Musical Sketches, Op. 10, "The Lake, the Millstream, and the Fountain"—Miss Burrough (W. Sterndale Bennett); Anthem (MS.), "I will magnify Thee, O God"—solo, Mr Jopp (Luton, student). The accompanists of the vocal music were Miss Kate Steel, Mr F. W. W. Bampfyde, Mr Hooper, and Mr Morton; Mr Walter Macfarren conducted.

The performances of Miss Ellis (pupil of Mr F. B. Jewson), Mr Talisien James (pupil of Mr John Thomas), the Misses Kate Steel, Ethel Gould, Margaret Bucknall, and Miss Alice Heathcote (pupils of Mr Walter Macfarren), were very successful. Miss Lily Holcroft (pupil of Mr J. P. Goldberg) sang "Convien partir" with genuine expression, and introduced an effective cadence at the conclusion so artistically, that she was deservedly applauded. The Students' Orchestral Concert is announced to be given at St James's Hall, on Saturday evening, December 2.

MONDAY POPULAR CONCERTS,
ST JAMES'S HALL.
NINETEENTH SEASON, 1876-7.

DIRECTOR—MR S. ARTHUR CHAPPELL.

FIFTH CONCERT,
MONDAY EVENING, NOVEMBER 20, 1876.
To commence at Eight o'clock precisely.

Programme.

- PART I.
QUARTET, in C minor, for pianoforte, violin, viola, and violoncello
—Mr CHARLES HALLÉ, M^{me} NORMAN-NERUDA, Mr ZERRINI,
and Signor PIATTI (first time at the Popular Concerts)... *Brahms.*
AIR, "The Lord is very pitiful"—Mr SHAKESPEARE... *Benedict.*
SONATA, in A major (posthumous), for pianoforte alone—Mr
CHARLES HALLÉ... *Schubert.*
PART II.
SONATA, in A major, for violoncello, with pianoforte accompaniment—Signor PIATTI (by desire)... *Boccherini.*
SONGS, "Faded Flowers"—Mr SHAKESPEARE... *Schubert.*
QUARTET, in G major, Op. 77, No. 1, for two violins, viola, and violoncello—M^{me} NORMAN-NERUDA, M^{rs} L. RIES, ZERRINI, and PIATTI... *Haydn.*
Conductor... Mr ZERRINI.

SATURDAY POPULAR CONCERTS.
THIS AFTERNOON, NOVEMBER 18, 1876.
To commence at Three o'clock precisely.

Programme.

- TRIO, in F major, Op. 80, for pianoforte, violin, and violoncello—
Mr CHARLES HALLÉ, M^{me} NORMAN-NERUDA, and Signor PIATTI... *Schumann.*
SONATA, in A flat, Op. 110, for pianoforte alone—Mr CHARLES HALLÉ... *Beethoven.*
DUETS, "Der beste Liebesbrief"—Miss ANNA WILLIAMS and Mr MAYBRICK... *A. Cornelius.*
CAVATINA... *Raff.*
BARGAROLLE... *Spohr.*
For violin, with pianoforte accompaniment—M^{me} NORMAN-NERUDA.
QUARTET, in F major, Op. 18, No. 1, for two violins, viola, and violoncello—M^{me} NORMAN-NERUDA, M^{rs} L. RIES, ZERRINI, and PIATTI... *Beethoven.*
Conductor... Sir JULIUS BENEDICT.

TO CORRESPONDENTS.

DR HERBAGE.—Our correspondent is in error. Ctesias, son of Ctesiochus the Cnidian, who described India without ever having been there, was not Ctesias the musician.

CLEMENT LEAN should consult Rousseau's *Dictionary of Music*. He will there find the explanation he requires.

EGERIA.—Rossini was born in 1792, a year after, not before, Mozart's death. Rossini would never speak of Gounod without saying, "bon musicien comme il est." He called Verdi "the last of the Romans," and was very courteous to Wagner when *Tannhäuser* was about to be produced in Paris.

DEATH.

On November 8, at Dalston, Mr HENRY PHILLIPS, vocalist and composer, aged 76.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

A YOUNG lady violinist, M^{lle} Francesca Tedesca, who has studied both with Joachim and Wilhelmj, and about whom report says flattering things, has arrived in London, and, in all likelihood, may make an appearance in public before long.

M^{lle} RODANI.—Opera-goers will be pleased to hear that, in all probability, one of the singers to be included in Mr Mapleson's company at Her Majesty's Opera next spring will be M^{lle} Mila Rodani, who delighted every amateur by her performance of Maria in the *Figlia del Reggimento* last summer, and whose charming voice, musical accomplishments, and attractive personal appearance ought to secure for her a brilliant career upon the operatic boards.

The Musical World.

LONDON, SATURDAY, NOVEMBER 18, 1876.

TSCHAIKOWSKY'S ROMEO AND JULIET.

IN speaking of the Crystal Palace Concert of Nov. 4, the *Athenæum* thus refers to the Russian composer's programme-overture on our Shakspeare's exquisite love-drama:—

"In the *Athenæum* of the 18th of last March, No. 2,525, a brief reference was made to the music of Russian composers, in the notice of the first performance in this country of a pianoforte concerto by Peter Von Tschaiowsky, for the introduction of which remarkable work London musical circles are indebted to Mr Dannreuther, who played the pianoforte part. When expressing the opinion that the concerto ought to be repeated, we added that other compositions by the same hand might well be imported. Such was the case on the 4th inst., when the Saturday afternoon programme included the Overture to *Romeo and Juliet*, which is not the only Shakspearean subject set by Von Tschaiowsky, as he has also chosen the *Tempest* for a fantasia.

"As no key has been supplied by the composer to his selection of scenes from the tragedy, the Sydenham audience had to trust to their imagination to realise the musician's intentions. Naturally enough amateurs acquainted with the poetic and dramatic symphony, with solos and chorus, by Hector Berlioz, instituted a comparison between his treatment of the story and that adopted by the Russian professor. And this comparison was the more suggestive, inasmuch as the production of Tschaiowsky neither in form nor development can rightly be called an overture. It is more of a free fantasia than a prelude to a drama, and the most correct title, to give a right idea of the orchestral piece, would be the designation, "symphonic poem," employed by Dr Franz Liszt. The general tone of the overture is so stormy that the tale of the *Tempest* seems to be illustrated, rather than the love-strains of *Romeo and Juliet*. It may be assumed that the street combat of the Montagues and Capulets, the *fête* at the mansion of Juliet's father, and a dirge at the ending of the tragedy, were predominant in the fancy of the Russian composer. There is, in fact, more power than pathos in the overture. Programme music it is, of course. If the technical treatment be examined, the evident resolution to be original—the determination to assert individuality—cannot be mistaken; and this ambitious tendency alone will suffice to create interest in this aspiring composer. Are we to look to the Neva for the coming composer? It is not impossible; for both the concerto and the overture are evidence of the existence of an original thinker, who defies rule and rote when he has effects to achieve. His overture does not terminate in the starting key of F sharp minor, but it ends in B major; this is not without good precedent, but still it is not orthodox. His blending of instruments has some novel points, and he turns the stringed, the wind, the percussion, indeed, all the resources of modern orchestration, to full account; he employs the harp, not in isolated passages, but as if it constituted a portion of the regular band; cymbals are also put in requisition. The overture is unusually long, and there is this peculiarity, that often when a close is expected, fresh imagery is heard, as if the composer had some additional incident of the tragedy to treat, so that the overture comes to a sudden termination, after more than one seeming coda."

Mr Ebenezer Prout, in the *Academy*, speaks as follows:—

"The second novelty was Tschaiowsky's overture to *Romeo and Juliet*, which had not been previously heard in England. The Russian musician is undoubtedly one of the most original living composers. His overture, which is of symphonic proportions, taking nearly twenty minutes in performance, is avowedly an illustration of Shakspeare's tragedy. It is full of most charming and poetical ideas; but it is so absolutely novel both in thought and treatment that, except by a small minority of the audience, it altogether failed to be appreciated, and was received coldly, and even with signs of disapproval. Special praise ought to be given to Mr Manns, for securing a really magnificent rendering of a most difficult work. No such performance could have been heard elsewhere than at the Crystal Palace."

The fact is that (rightly or wrongly, we have no pretension to decide) the overture was very ill received. That it came at the end of the concert is true; but the same place, with very different results, has often been given to masterpieces by Beethoven, Mendelssohn, and others. For ourselves we were not among "the small minority of the audience," and failed to appreciate Tschaikowsky's work. The Russian composer may be possibly the coming Beethoven; but, as Liszt makes coming Beethovens by the dozen, we prefer to know something more of Tschaikowsky before venturing upon a decided opinion. What, by the way, is the opinion of "G." on this same overture? We should like to know, because everything *he* does not himself choose to write about, in the admirable analytical programmes of the Crystal Palace, we are greatly inclined to suspect. We doubt, indeed, if "G." would feel moved to dignify the subjoined galimatias with the title of theme:—



Yet "E. P." (Ernst Pauer ?) so styles it in his analysis. To our ear it sounds hideous. Perhaps it is intended for a "Leitmotif." Oh, Wagner! Wagner! Thy most devoted apostles must admit that thou hast led astray divers aspiring gentlemen who possess not a tithe of thy farsightedness, and yet think they can do as thou dost, and as effly—unhappy gentlemen! And thou, Wagner, art unhappy; for thou art besieged of parasites, who fatten on thee, to thine own detriment and ours.—"Oh, man of genius!"—why didst thou encourage them to begin in F sharp minor and end in B major, and permit their historiographers to cite thy much beloved Mendelssohn, whose *Athalie*, it is true, begins with one of thine adored Hebrew synagogue tunes, in F, but is bodily in D minor, and therefore has every right to end in the major of that same key? And why—exterminator of the "tone families!"—dost thou allow thy disciple (who has read Hueffer) to compare Tschai'kowsky with Beethoven, because his overture is long and so is Beethoven's? True, as "E. P." (Ernst Pauer ?) says, "he suddenly flattens his A;" but any tyro can flatten his A; and true, as the more straightforward *Athenæum* asserts, "he defies rule and rote, when he has effects to achieve" (what "effects" may signify in this particular instance are left to the imagination)—as if to "defy rule and rote," and "the determination to assert individuality," were evidences of "an original thinker." At that rate, any one who disregards, or is ignorant of, the grammar of his art becomes "an original thinker." Save us from such original thinkers! The late Dr Gauntlett was wrath about the indiscriminate employment of the term "enharmonic." What would he have said to the phrase "enharmonic modulation," made use of by "E. P." in his Tschai'kowskian elucidation? "*I hate the wise man to himself unwise,*" says Euripides; and so might have said Dr Gauntlett (alluding to quite a different matter); for when, erewhile, he smote "our analysts" under the fifth rib, he did it with a stern sense of duty. But what, again, would the iconoclastic doctor have said to one who, acquainted with all the devices of art, from counterpoint downwards, as is "E. P.," yet takes up cudgels for men that set every one of them at defiance. When Dr Gauntlett said, "the illustrious Verdi," he meant it; just as he meant it when he smote "our analysts" under the fifth rib. Peace to his manes; for he could not "*Think one thing, and another tell.*"

The words of Theognis are in everybody's recollection; but why plough up Cyllarabis?—why continually cite Beet-

hoben, whose field of thought and action, being sacred to the gods, was exempt from the plough? Between the men that are likened to Beethoven there is no sort of comparison; they are as inferior to him as lead to silver, brass to gold, anemone to rose, ape to man. Let Beethoven alone, and discuss the claims of our adventuresome new heroes on their own merits. The indiscriminate use of Beethoven's name in our actual criticism should be checked. It has occasioned, is occasioning, and must occasion, infinite mischief. That mighty spirit should be left to its repose, while dwarfs may wrangle o'er his grave. Tchaikowsky and Beethoven! Liszt and Beethoven! even Wagner and Beethoven! O Nimini Pimini!

"Tam vacui capitis populum Phæaca putavit."

The Phœacians, by which we may understand the world at large, are after all not quite such credulous noodles. Mr Ebenezer Prout forgets the ancient feud between Ombi and Tentyra. The Ombites worshipped the crocodile, the Tentyrites worshipped the ibis. Sane musicians worship neither; they worship Beethoven, their Jupiter Olympus; and, as the *Athenæum* slyly hints, in speaking of Mozart's great symphony, Jupiter will always be a cut above Wotan. Ahab and Jezebel may bow down to Baal, but, sooner or later, Elijah will have to be taken into account, and the test of fire must then resolve the question.

Theophilus Quæz.

ATHENÆUS AND ACADEMUS.

ATHENÆUS and Acadēmus differ this time about Mad. Arabella Goddard's playing. Referring to her performance of Mendelssohn's concerto in G minor, at the Crystal Palace, Athenæus says :—

"The *Romeo and Juliet** was executed under signal disadvantages, for it was the last number in the scheme, and the subscribers had been listening to a magnificent interpretation of Mozart's 'Jupiter' symphony, and to one of the finest interpretations ever given of Mendelssohn's brilliant pianoforte concerto in G minor, in which Mad. Arabella Goddard played to perfection. Never has she been heard to greater advantage. She was both poetic and passionate in the *adagio*, and the express speed at which she took the vivacious *finale*, combining certainty with rapidity, was Mendelssohnian in its impetus."

Acadēmus is of a different opinion, as may be seen by the following smart paragraph:—

"In Mendelssohn's concerto in G minor Mad. Arabella Goddard re-appeared at Sydenham for the first time since her return to England, and received a most cordial welcome from the audience. Her playing was in many parts very fine; but its effect would have been much improved by a more judicious use of the pedal. We have every reason to presume that she played the octave passages in the *finale* correctly; but, as she put down the pedal almost incessantly throughout, the effect was so wanting in clearness that she *might have played twenty false notes without their being detected.*"

"She *might* have played"! Is this criticism? Perish the thought!

If Académus could not detect the false notes, we may despair of any one else doing so. As it happens, there were no false notes—which may console Académus. Académus, however, is mistaken about the pedal, which, according to the lady's long-established habit, instead of putting down *almost incessantly throughout* (academical?), she employed very sparingly. The idea of one of the promoters of "Higher Development" talking about abuse of the pedal is rather amusing. "Académus should be condemned to hear Herr Rubinstein play Scarlatti's cross-

* Tschaiḱowsky's overture, so called.

hands toccata (with the notes missed regularly on both sides), every quarter of an hour for a month. Académus would, "almost incessantly throughout," he asking, "What do you think of that?"—to which some quiet amateur might appropriately answer, "Fudge." It is sad that Académus should be compelled to say so many unpleasant things; but we know how fatal is the "suppression of truth—if not said"—from the mouth of Académus himself.



AN obscure philosopher, one Hydaspes, was heard to say, that if a man is familiar with strange languages, he never can express himself with absolute freedom and intelligibility in his own. Take an instance—if Académus knew less of—



(To be continued.)

OCCASIONAL NOTES.

Two lines in the late Mr Oliphant's translation of *Fidelio* are worth attention:—

JACQUINO. "Unwelcome this sound is to me
That mars this opportunity."

Are we to scan it thus?—

"Unwelcome this sound is to me
That mars this opportunity."

Or, if not, how?

THERE is some talk of giving the *Marriage of Figaro* again at the Lyceum Theatre, with the original cast of 1875, including Miss Rose Hersee and Mr Campobello. Let us hope this may prove true. The incomparable lyric comedy of Mozart, who, by aid of Da Ponte's libretto, idealised all that was unideal in Beaumarchais, and, in fact, built up a structure of which Beaumarchais himself could never have dreamt, was the work through which Mr Rosa first introduced his company to the English public, and, last autumn, was his most brilliant success.

GOOD NEWS TO OPERA-GOERS.—Mozart's inimitable *Marriage of Figaro*, will, in all probability, be performed by the Carl Rosa Company, immediately after the production of the new English opera *Pauline*, which is likely to be first performed on Tuesday, November 21st. The production of Mozart's great work has been delayed by the preparation of the numerous fresh works added to the repertory of the company during the season; but, in order that it may be given in the most complete manner, engagements have been offered to Mdme Rose Hersee and Signor Campobello, the representatives last year of Susanna and Count Almaviva; so that *The Marriage of Figaro* will be presented with the same efficient cast as before.

THERE has just died at the Batignolles, near Paris, an old lady who led a very retired life. Not having seen her for four days, the Concierge of the house where she resided gave information to the Commissary of Police, and the door of her apartment was legally burst open. She was found lying dead at the foot of her bed. In the course of the inquiries usual on such occasions, it was discovered that she was a widow, Mdme A***, née G***, and a grand niece of Grétry's. The search instituted in her rooms, which were very comfortably fitted up, brought to light two pieces of furniture which belonged to the composer, besides, among other things, a chest of drawers ornamented with Cupids, in *repoussé* copper, dressed as hussars and grenadiers; some trunks of the same period; a snuff-box, engine turned, with Grétry's initials, and, among a number of valuable papers, Voltaire's famous quatrain:—

"La Cour a sifflé tes talents;
Paris applaudit tes merveilles;
Grétry, les oreilles des grands
Sont souvent de grandes oreilles."

THE series of Covent Garden Promenade Concerts, which have been conducted this season with a more than customary spirit of enterprise, terminates to-night; an extra concert, for the benefit of the Messrs Gatti, the directors, being announced for Monday.

WE read in a contemporary that, when Dr Buckland was Dean of Westminster, the late Dr Rimbault applied to him for permission to make extracts from the registers of the Abbey, in order to ascertain the dates of admission and of the decease of some of the eminent men who had been on the establishment at Westminster. The difficulty which presented itself to the Dean's mind was that it would be too great a tax upon his own time to wait while the extracts were made, and that he could not give up the keys of the muniment-room to any person. Still he desired to oblige in all cases of literary research, and, therefore, offered to take Dr Rimbault into the room, and to leave him there, to be let out at any appointed time. The proposal was particularly agreeable to Dr Rimbault, as he could then work without interruption. Thinking that about three hours would suffice, he appointed one o'clock, as he dined early. The Dean was not punctual, and the Doctor worked on. At three o'clock the latter felt the want of his dinner, his extracts were finished, and he wished only to be gone. "What could have detained the Dean?" But no step was to be heard. The evening service soon began, and at length the last peal of the organ faded away, and all was quiet. It then became evident that Dr Rimbault was forgotten; and how long was this to last? Before daylight had quite passed away, he had surveyed his position, and found himself in a trap from which escape was impossible. He could neither scale the window nor make himself heard. He was quite at the mercy of the Dean's memory, for he had not told any one where he was going, because he expected to return home within a few hours. "Would his disappearance be advertised, and would the Dean see it, and when?" Dr Rimbault had none of the bodily fat said to support life under long periods of fasting, and the last was, therefore, an important question with him. "When would the muniment-room be next visited?" That was, indeed, a remote contingency; so that, like Ginevra in the chest which had closed over her with a spring lock, nothing but his skeleton might then be found. From these uncomfortable reflections Dr Rimbault was released late at night. He had drawn together some parchments to recline upon, but not to sleep, when at last a key was heard in the door. The Dean had gone home to dinner, and taken his siesta, after which he commenced ruminating on the events of the day, and at last thought of his prisoner. He returned to the Abbey, and, with many apologies, set him free. Dr Rimbault's ardour to be shut up in a muniment-room had cooled.

CONCERTS VARIOUS.

BRIXTON.—On Thursday evening, November 9th, an "opera di camera" entertainment was given at the St John's Schools, Brixton. The programme included Offenbach's *Forty Winks* and *Lischen and Fritschen*, both of which were capitally acted and sung by Miss Fanny Perfitt and Mr Arthur Thomas, who were unanimously called forward at the end. Miss Elizabeth Stirling accompanied efficiently on the piano. There was a large attendance.

A CONCERT was held on Thursday evening, the 15th inst., at the Boys' Schoolrooms, St Augustine's, Kilburn. The room was crowded. Mr H. Morley played Sainton's "Airs Ecosais" on the violin, accompanied by Miss Morley, and was much applauded. Mrs Henry Ball sang "Emeralda," and, on being encored, substituted "Yesterday." Messrs Vincent, Nottingham, and Tucker, and Mdmes Sayer, Rydell, and McClellan gave various songs, and Mr William Beavan conducted with his usual ability.

THE South Norwood Musical Society, conducted by Mr W. J. Westbrook, gave its sixty-second concert on Monday. Herr Niels Gade's *Crusaders* and a miscellaneous selection were given. In the *Crusaders*, the solos were well given by Miss Bawtree, Mr Chilly, and Mr A. Calk. The chorus was unusually good. In the miscellaneous selection Miss Mary Davies took the honours, and made a great effect in a new song by Signor Randegger, entitled: "They say." A bass song by Signor Finsuti, "I fear no foe," was admirably rendered by Mr H. C. Thomas; and in "Don't be sorrowful, darling" (Molloy), Miss Bawtree showed good voice and style. It is to be lamented that the South Norwood Society is compelled to sing either unaccompanied or with piano, the hall being too small to admit of an orchestra. Of the good quality of its singing there cannot be a question.—(Communicated.)

MONDAY POPULAR CONCERTS.—The first appearance of Mdme Norman-Néruda and Mr Charles Hallé conferred an interest apart upon Monday's Popular Concert. Both artists received a hearty greeting. The accomplished lady violinist, in her most finished and graceful style, led Schumann's first quartet (A minor) and one of the freshest and liveliest of the many works of the same kind bequeathed to us by Haydn, father, alike, of the quartet and of the symphony. Mr Hallé played a pianoforte sonata by Beethoven (also in F), second of the series of three, Op. 10; and, with Mdme Néruda and Signor Piatti, the E flat trio of Schubert, which, though numbered "Op. 100" in the published catalogue of his works, was composed a year in advance of the trio in B flat, marked "Op. 99," of which Schumann speaks in such rapturous terms, as not only "Schubert's last" (written in 1828, the year of his death) "but most individual work." The fact is, that a preference for one of these trios over the other can only be a matter of feeling, so closely allied are they in idea and treatment. Neither Mdme Néruda nor Mr Hallé has ever played more entirely up to the standard of excellence for which they are distinguished; nor could their efforts have been more thoroughly appreciated. The vocalist at this concert was Mdme Sophie Löwe, who gave songs by Beethoven and Rubinstein with her accustomed taste, accompanied to perfection, on the pianoforte, by Sir Julius Benedict.—*Graphic*.

PROVINCIAL.

LLANGOLLEN.—An evening concert was given in the Assembly Rooms on Saturday, November 11th, supported by the following students of the University College of Wales:—Miss Katie Davies (soprano), Miss Annie Williams (contralto), Mr Hopkins (tenor), Mr David Jenkins (basso), and Mr W. Lewis (pianist), of Liverpool. Encores and calls rewarded the efforts of the respective artists.

ROSCREA.—Mr Robert Malone, the accomplished organist of Roscrea Church, gave an evening concert on Friday evening, November 3rd, under the patronage of the Earl and Lady Huntingdon and the gentry of the neighbourhood. The attendance was large and fashionable, the noble Earl attending. Mr Malone was assisted by the Misses Browne (National Bank, Roscrea), Miss Malone (Dublin), Messrs Hennessy and Aulright (Birr), Mr Atherton (Manchester), and Messrs Fox and C. J. Ward (Dublin).

BRIGHTON.—The musical season is now at its full. Mr Kuhe's English ballad concert, Mr Coenen's chamber concerts, Mdme Goddard's second recital, Mr Pyatt's ballad and instrumental concert, and Signor Conti's annual concert, have all come off with *déclat*. A "grand amateur concert" in aid of the funds of the Sussex branch of the Royal Society for the Prevention of Cruelty to Animals and the Philharmonic grand ballad concert are announced for Tuesday and Wednesday evenings next week. An Italian "tragedienne," Signorina Antonini, has been "reading" at the Royal Pavilion; Mr Brandram has been giving "Shakespearean recitals" in the same locale; and Miss Amy Sedgwick is announced to read selections from favourite plays at the Aquarium to-day. Miss Cummings (a pupil of Mdme Sainton-Dolby) was the vocalist last week; and Mdme Rose Hersee sang at the Saturday morning concert in place of Mad. Bodda-Pyne, who was unable to attend, owing to severe indisposition.

DUBLIN.—*Saunders's News Letter* informs us that on Saturday evening, November 4th, the first recital of a new comic opera took place in the Concert Hall of the Royal Irish Academy of Music. The opera, which is in three acts, is entitled *The Rose and the Ring*. The libretto has been adapted from the novellette of the late W. M. Thackeray, by Miss Mary Heyne, and the music is by Miss Elena Norton, a worthy pupil of her eminent master, Sir K. P. Stewart, Mus. D., who devoted much of his valuable time to the rehearsals, and conducted the performance with his wonted skill. The principal vocalists acquitted themselves admirably, and the ladies and gentlemen of the chorus showed evident traces of careful practice. The pianoforte accompaniments were done full justice to by Miss O'Hea. The opera went "without a hitch;" and, as *The Rose and the Ring* has been attractive in the concert-room, we fancy it would be doubly so if well put on the stage, with appropriate scenery, &c. Miss Norton may feel proud of her work, and we hope that it may be speedily published.

PLYMOUTH.—Very pleasant was the "Robertson Concert" at the Guildhall last evening, says the *Western Morning News* of Nov. 9. Miss Robertson and her sister were both in excellent voice; the other members of the party (new to the West) proving themselves fully equal to expectation. Signor Randegger discharged his functions as conductor admirably. Miss Robertson's first appearance was in "Caro nome" (*Rigoletto*). This was rendered in such a manner as to show at once that the lady's powers have even gained since last we had the pleasure of hearing her. Her voice has matured,

and while it has increased in fulness and power, it has lost none of its freshness and winning beauty. And so, while Miss Robertson has matured also in the cultivated taste and skill required for the more elaborate productions of high musical art, she is still the same simple and unaffected songstress as when she first astonished the world by her rare musical gifts. Wallace's "When the elves at dawn do pass" was rapturously encored, and, in response, she substituted Randegger's "Bird of the Spring-time." But nothing that she did gave her hearers greater pleasure than when she sang, with touching earnestness, "Home, sweet home." Miss Fanny Robertson's style has also, like that of her sister, much advanced. We have rarely heard the "Lady of the Lea" more expressively and appreciatively rendered; while her "Sleep, dearest, sleep" (Randegger), with M. Albert's violoncello *obbligato*, was equally good. The duets of the two sisters were among the chief treats of the evening. "Trust her not" (Balfe) was rendered with a *naïveté* and point that were irresistible, and an encore followed. In response "Ye banks and braes" was given. Of the concerted pieces the preference must be given to Randegger's trio, "I Naviganti" ("The Mariners"), and "O, hush thee, my baby."

DEATH OF HENRY PHILLIPS.

The death of this once very popular bass-baritone is thus reported by a contemporary:—

"Although several years have elapsed since his last appearance in public, this once highly popular dramatic vocalist was so closely linked with the lyrical successes of the stage in the days of a younger generation that something more is due to his memory than a bare obituary record. Mr Henry Phillips, the son of a professor of music, was born at the commencement of the century; and, in his 23rd year, succeeded in obtaining an engagement at the Lyceum Theatre, then under the management of Mr Arnold. At this establishment he remained many successive seasons playing subordinate characters in musical pieces, and gradually working his way to distinction. It was chiefly through his strong recommendation that Mr John Barnett's opera, *The Mountain Sylph*, was produced at the Lyceum in August, 1834; and it was as Hela, the wizard, that he sang "Farewell to the mountain," which obtained enormous popularity. At Covent Garden and Drury Lane Theatres he filled prominent positions from 1829 to 1848; and his association with the operas of *Gustavus III.*, *Rook's Amilie*, *The Siege of Rochelle*, *The Maid of Artois*, and *The Gipsy's Warning*, among others, will especially be remembered. After his retirement from the stage Mr Henry Phillips chiefly devoted himself to musical tuition, continuing his lessons within a short time of his decease, which took place last week, at Dalston, in his 76th year."

Our contemporary might have added that Henry Phillips was also great in oratorio; that he was an intimate friend of Mendelssohn's; and that he had a literary turn, which was happily exhibited in a humorous book on angling.

(From one who knew him well.)

A once celebrated vocalist has disappeared from among us. Thirty years ago Henry Phillips was in his zenith as a dramatic singer. The principal bass vocalist at both the English opera-houses, Covent Garden and Drury Lane, he created several parts, known even now, in various almost forgotten English operas, notably that of Hela, the wizard, in John Barnett's *Mountain Sylph*, in which occurs the ballad "Farewell to the mountain," which Mr Phillips by his splendid singing made his own. Among other operas in which he created parts, we may mention *Gustavus III.*, the *Siege of Rochelle*, and *Maid of Artois*, of Balfe; the *Gipsy's Warning*, of Benedict; and, some years later, Wallace's *Maritima*. Mr Phillips was not only an operatic vocalist, however, for much of his fame was derived from his admirable declamation of the bass solos in the principal oratorios. He was the original singer in *The Last Judgment*, Mendelssohn's *St Paul*, and the *Stabat Mater* of Rossini. In addition to his vocal acquirements, he was well known as the composer of the once celebrated songs, "The Return of the Admiral," "Best of all Good Company," and "Woman." After his retirement from public life, Mr Phillips devoted much of his time to his favourite amusement of painting—for he was no mean artist—and also to giving tuition in singing to a limited number of pupils, to all of whom he endeared himself by his general urbanity and kindness of heart. Mr Phillips expired at his residence at Dalston last week, in the seventy-sixth year of his age. In the words of his once famous ballad, "The light of other days has faded."

J. B. B.

MUSIC IN BRUSSELS.

(From our Correspondent.)

MM. Stoumon and Calabrézi have at length produced the long promised *Piccolino* at the Théâtre Royal de la Monnaie, where it has been as favourably received, on the whole, as it was when first brought out at the Paris Opéra-Comique. Despite its being written by M. Victorien Sardou, the libretto does not find much favour. It is pronounced an insipid mixture of all sorts of styles, by no means well adapted for the purposes of a composer.

The greater, therefore, say local connoisseurs, is the merit of M. Guiraud for having done so much, despite the shortcomings of his collaborator. The music is generally admired as clear, flowing, sprightly, and, when occasion requires, impressive. The one detail in which some persons consider it deficient is local colouring; but even they do not deny that it possesses beauties of conception and realisation not to be met with every day.

M. Guiraud was not particularly happy in some of the artists who sang in his work, and is not indebted to them for the success he has achieved. Mlle Dérivis, for instance, though pleasing and intelligent, was not the Martha of whom either author or composer dreamed. She did not injure the effect, but she did not contribute as much as she should have contributed to render it a hit. M. Bertin was completely abroad as Frédéric. He does not understand the character, which he sings without force and without imparting to it any marked peculiarity, any touch, which might render it distinct from half-a-dozen other characters in which he has appeared. This gentleman possesses a fresh and agreeable voice; he should strive to turn it to better account. MM. Morlet and Dauphin, as Musaraigne and Tidmann, did good service. The same applies to those members of the company charged with subordinate parts. The chorus and orchestra went well.

Mme Pauline Lucca will commence her "starring" engagement on the 20th inst. The opera selected is *L'Africaine*. Shortly after Mme Lucca has left, *Aida* will be produced.

The Concerts Populaires, under the direction, as hitherto, of M. Joseph Dupont, have opened for the season at the Théâtre de l'Alhambra, their old quarters. The programme of the Théâtré comprised, among other works, Beethoven's Symphony in D, No. 2; the "Hungarian Rhapsody," by Franz Liszt; and the "Bacchanale" from Herr R. Wagner's *Tannhäuser*. The pianist was Mlle Anna Mehlig, one of the notorious Abbé's most gifted pupils, who made her first appearance at these concerts last season. She played Concerto in A minor, Schumann; "Gavotte," Silas; "Nocturne" in F, Chopin, and Waltz in A, from the "Soirées de Vienne," Schubert-Liszt. The audience rewarded her with loud applause and several recalls.

M. Wicart is appointed Professor of Singing for grand, and M. Jourdan for comic, opera, at the Conservatory of Music.

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THURSDAY EVENING, NOVEMBER 16th:—

Overture—(<i>Gutenberg</i>)	...	C. Loève.
Romanza, "O cessate di piangermi"	...	Scarlatti.
Tema Variato con finale	...	G. Morandi.
Gavotte—(E major) and Fugue—(C major) from the		
Violin Sonatas	...	Bach.
Fantasia in the style of Handel—(F minor)	...	Mozart.
Marche aux Flambeaux—(C major)	...	Meyerbeer.

SATURDAY AFTERNOON, NOVEMBER 18th:—

Triumphal March, "Vom Fels zum Meer"	...	F. Liszt.
Entr'acte to the Drama— <i>Rosamunde</i>	...	F. Schubert.
Offertoire—(A minor, Op. 34)	...	Léfebvre-Wely.
Fantasia—(F major)	...	W. T. Best.
Pastoral Symphony, from the Christmas Oratorio	...	Bach.
Overture for the Organ—(E minor and major)	...	G. Morandi.

MARSEILLES.—It is said that M. Campocasso will give a benefit at the Grand-Théâtre for the purpose of erecting a monument to Mlle Priola, and that artists from all the other theatres in the town will take part in the performances on the occasion.

COVENT GARDEN PROMENADE CONCERTS.

Although the Promenade Concert season at Covent Garden approaches its termination, and the final concert will be given this evening, there has been no diminution of the energy conspicuously manifested throughout the season. On Wednesday week another "Wagner Concert" was given; and on this occasion a selection from *Die Walküre* was performed for the first time in England. Since the performance of this work at the Bayreuth Festival it has been a subject of interest to amateurs, and the directors of the Covent Garden concerts must be warmly thanked for the presentation of the orchestral selection performed on Wednesday last. The portions selected were the prelude to the second act, the *scena* in which Siegmund discovers the magic sword, "Nothing;" Brünnhilde's *scena*, "Fort denn;" Siegmund's "Love Song," and portions of the "Walküren Ritt." They have been arranged by Herr Staany, and were carefully played by the excellent band, under the direction of Signor Ardit, who had evidently made himself master of the score, and performed his duties *con amore*. The "Love Song," effectively rendered by Mr Howard Reynolds, was the only portion of the selection that deferred to the popular taste for melody. The other portions comparatively failed to impart enjoyment, because deprived of the dramatic accessories with which they should be surrounded; and as "abstract music" they were almost incomprehensible. The power and variety of the orchestration were, nevertheless, indisputable, and some portions of the "Walküren Ritt" appealed strongly to the imagination. To those who possess a general acquaintance with the story this selection may have given ideal enjoyment; but to others it was difficult to fathom. Many of the musical phrases are expressly intended to accompany and illustrate specific actions taking place on the stage; which, however appropriate in their proper place, are unsuitable for concert purposes. Wagner's music is, above all, dramatic; and it would be unfair to found an estimate of *Die Walküre* from an orchestral performance of special passages from it, constructed solely with an eye to scenic effect; but, as it will probably be a very long time before *Die Walküre* is given in England, we must be thankful for this opportunity of making its acquaintance. The overture to *Tannhäuser*, with which the Wagner selection commenced, and the Huldigungs Marsch, with which it concluded, were admirably played. Herr Wilhelmj gave in masterly style a violin paraphrase of Walter's song in *Der Meistersinger*. Herr Rudolph Niemann played, on a "Steck" pianoforte, Liszt's transcription of the spinning chorus from *Der Fliegende Holländer*; and vocal pieces were contributed by Mlles Arnim and Löwe. The performance, warmly greeted by a full house, was repeated on Wednesday last.—*Observer*.

ST PETERSBURGH.—Mlle Donadio has appeared at the Italian Opera, as Amina, Rosina, and Ophelia.

HANOVER.—*Edda*, a four-act opera, by Rheinthal, was produced at the Theatre Royal for the first time on the 5th inst.

CONSTANTINOPLE.—In consequence of the gravity of the political situation, the French Theatre has had to be closed. It was only last year that it was opened by Manasse-Bey, who, under the impression that he should enjoy a long term of management, laid out a considerable sum, which may now be considered lost.

VIENNA.—*Das Glöckchen des Eremiten* has been revived at the Komische Oper, where it was once previously produced in 1874. Mme Charles Hirsch, the present representative of Rose Friquet, is very good, and contributes greatly to the success of the revival. The first concert of the Society of Friends of Music took place, on the 5th inst., under the direction of Herr Herbeck. The orchestra is augmented. The chorus consists of 300 voices.

RIO JANEIRO.—Madlle Elena Sanz selected *La Favorita* for her benefit at the Imperial Theatre. She was much applauded, and almost overwhelmed with bouquets. On the occasion of her benefit at Buenos Ayres, she achieved even a greater triumph. She sang in the opera of *Aida*, with Signora Wiziak and Sig. Gayarre. After the second act she appeared alone to sing her "Farewell to Buenos Ayres," and Iradier's popular Andalusian song, "La Juanita," accompanying herself on the piano. The enthusiasm of the public was unbounded. Verses and flowers were thrown, pigeons and other birds of various kinds were let loose, from the galleries, while, from the stage-boxes, olive-branches, loaded with medallions, ear-rings, and bracelets, were handed to the fair artist. After the performance she was escorted home amid strains of music, and the members of the Spanish Club, who had organised this manifestation, presented her with a diadem of precious stones.

MUSIC IN MANCHESTER.

(From our Correspondent.)

Since my last letter several interesting concerts have been given here, and the season bids fair to be as active as any of its predecessors. On Thursday week the *Creation* was given, under Mr Hallé's direction, with Mme Nouver, Mr Vernon Rigby, and Signor Foli as principal singers. The chorists were, of course, familiar with the music, and the performance of the oratorio left, on the whole, little to desire. Last Thursday the most interesting feature of Mr Hallé's concert was a Suite, by Raff, for pianoforte and orchestra. Raff's music had never before quite caught the public here; and some of us were willing to admit that we were not sufficiently educated to appreciate it. But the new Suite is thoroughly delightful. It is divided into five movements, every one of which is distinct in character. The gem of the Suite is No. 3, Gavotte and Musette; and the demand for its repetition was so enthusiastic that it was acceded to. Mr Hallé has seldom been heard to greater advantage than in the solo part of this Suite, and he was ably supported by his orchestra. Beethoven's "Leonora" overture, Mendelssohn's *Ruy Blas*, the introduction to *Lohengrin*, and a Symphony by Haydn, hitherto unheard here, were also in the programme. The only singer of the evening was re-called after her clever rendering of Gounod's "Jewel Song."

On Saturday evening, at Mr De Jong's concert, Mons. Wieniawski was the instrumental star. This great violinist, who is no less successful as an interpreter of romantic than of classical music, was, as he always is here, received with enthusiasm. His performances included Beethoven's Romance in F, a polonaise of his own, *Vieuxtemps' "Air Varié,"* and some wonderfully clever variations on the "Carnival of Venice," his playing of which was considered by certain experienced critics as one of the most extraordinary executive displays ever heard. Mr Barton McGuckin, the young Irish tenor, who was, if we mistake not, introduced to English audiences by Mr De Jong, made his first appearance this season. He has always been popular in Manchester, and his singing on Saturday again gave great pleasure.

On Monday evening the first of a series of string quartet concerts was given at the Memorial Hall by Mr E. Stochstetter. The programme only included three works—quartets by Mozart and Mendelssohn, and a serenade trio by Beethoven. The executants were MM. Risegari, Speelman, Bernhardt, and Vieuxtemps, gentlemen whose names were sufficient to warrant the anticipation of excellence in performance; and it is not too much to say that these accomplished artists asserted their claims to high consideration.

November 15.

—o—
WAIFS.

The annual benefit of Messrs A. and S. Gatti, the directors of the Covent Garden Promenade Concerts, is fixed for Monday next, and will present strong attractions. By their spirited and energetic exertions these gentlemen have raised the Promenade Concerts to a higher position than was ever before attained by any similar undertaking, and deserve hearty recognition from the public.

The management of the Royal Aquarium, with commendable spirit, has made arrangements for a series of operatic and dramatic performances to be given in the Aquarium Theatre on Wednesday and Saturday afternoons between three and half-past five. The series was successfully inaugurated with *Little Don César de Bazan*, by the Gaiety company. *Cyril's Success* followed, and was twice played to good houses. A grand pantomime is to be produced at Christmas.

Signor Bonetti has returned to London after his artistic tour in France with Mme Adelina Patti.

M. Charles Lecocq's new comic opera, *Kosiki*, will shortly be performed at various theatres in Italy.

Mlle Mauduit will shortly return to Paris from St Petersburg. The climate of the latter capital does not agree with her.

Miss Bateman is just completing a successful provincial tour, during which she has appeared in Tennyson's *Queen Mary*.

The King of Bavaria has bestowed the Order of St Michael, Second Class, on Herr B. Bilse, the well-known conductor.

The Circus Theatre in Madrid has been completely destroyed by fire. Some deaths are reported. The fire broke out in the scenery department.

The celebrated Italian *impressario*, Sig. Scalaberni, is seriously ill.

It is rumoured that Herr von Flotow's new opera *La Fleur de Harlem*, first produced at Turin, will be performed this winter at the Paris Opéra-Comique.

A report has been in circulation for some little time past in Berlin that Herr von Hülsen, Intendant-General of the Prussian Theatres Royal, intends resigning his post.

In consequence of a severe accident to the well-known French tenor, M. Capoul, the first performance of *Paul et Virginie*, at the Théâtre-Lyrique, has been postponed.

Signora Adini, the new *prima donna*, who recently made her first appearance at Venice in Meyerbeer's *Dinorah*, is a pupil of Sig. Muzio, conductor at the Théâtre-Italien, Paris.

In compliance with an invitation from the manager of the Friedrich-Wilhelmstädtisches Theater, Herr Franz von Suppé will visit Berlin to conduct the fiftieth representation of his *Fatinitza*.

Mlle Gerster will go to Berlin in the early part of next year to sing at the Royal Operahouse. In April she will visit Pesth, and appear with the Italian company in *Hamlet*, *Faust*, *Mignon*, and *Lucia*.

Signora Emma Ivon, the leading member of the "*Compagnia Milanese*," has offered a prize of 1,000 francs—irrespective, we suppose, of what the manager will pay—for the best comedy in the Milan Dialect.

Mlle Anna Mehlig has returned to England, and plays to-day at the Crystal Palace. Good pianists are not so plentiful now-a-days that we should hail with indifference the arrival of a consummate artist.—*Graphic*.

Two operatic singers well known in their day—Tamburini, the Italian baritone and last veritable Italian Don Giovanni, and Henry Phillips, who long enjoyed a high reputation in England, both in opera and oratorio—have recently died.

M. Faure, having recovered from his indisposition, attributed to a damp room at Angers, was received by the people of Bordeaux, in their immense operahouse, with extraordinary enthusiasm, and has since sung at Bayonne, Angoulême, and other towns.

The successor of Félicien David at the Académie des Beaux Arts is M. Ernest Reyer. He was elected last Saturday. Out of 32 votes, he obtained at the first scrutiny 16, and at the second, 20. The corresponding numbers obtained by M. Ernest Boulanger, who stood second, were 11 and 10 respectively.

M. Léo Delibes has returned to Paris from Vienna, where his music to *Coppélia* has been well received, and he himself heartily welcomed. He is now busily engaged arranging the orchestral score of his *Sylvia*, which is to be produced at the Imperial Operahouse, in the last named city, on the 2nd January.

The announcement of Mad. Stoltz's retirement from the stage is somewhat premature. She is engaged at St Petersburg, and, on returning thence, will appear for a limited number of nights at the Scala, Milan, provided the management consent to bring out *Rienzi*, the first essay at opera-writing by her nephew, Sig. Luigino Ricci.

The Paris Association of Artistes-Musiciens will, according to custom, celebrate the 22nd inst., St Cecilia's Day, in the church of Saint-Eustache. M. Gounod's new mass, the *Messe du Sacré Cœur de Jésus*, conducted by the composer himself, will be performed on this occasion for the first time. The proceeds of the collection will be handed to the relief fund of the Association.

Arrangements are already being made at Liège for a Musical Festival to be held next June in celebration of the fiftieth anniversary of the Royal Conservatory there, and the twenty-fifth anniversary of La Legia, one of the oldest choral societies in Belgium. The King will lay the first stone of the new Conservatory on the occasion, and among the works performed will be Mendelssohn's *Elijah*.

La Forza del Destino appears not to have hit the taste of the Parisian public. But for the indisposition of Mad. Gueymard, it would have made way for *Aida* as far back as last Saturday. The present cast of the second opera is: Aida, Mlle Teresina Singer; Amneris, Mad. Gueymard; a Priestess, Mad. Armandi; Radamès, Sig. Carpi; Amonasro, Sig. Pandolfini; Ramfis, Sig. Nannetti; the King, Sig. E. de Reszké; and a Messenger, Sig. Rosario.

M. Edouard Batiste, one of the oldest Professors at the Paris Conservatory, died suddenly on the 9th inst. He was born in 1820, and for a time was a Page of the Chapel under Charles X. After 1830, he was sent to the Conservatory, where he studied solfeggio, harmony, the organ, counterpoint, and fugue. He was a pupil of Halévy's. In 1836 he was nominated a professor, so that he held that position for forty years. For more than half the time he was organist at the church of Saint-Eustache. He belonged to an artistic family. His father was a favourite member of the Théâtre-Français, and his nephew is M. Léo Delibes.

Signora Pochini has written to deny the report that she is engaged at the San Carlo, Naples.

Herr Niemann has commissioned Herr R. Lepke, a well-known dealer in objects of art, to sell by auction a collection of thirty-four pictures by celebrated masters. The reason given for this step is that, on the expiration of his engagement at the beginning of next year, Herr Niemann intends leaving Berlin and removing to the villa he has had built at Bieberich. There is not much chance, it appears, of his being re-engaged at the Royal Operahouse, as the Intendant considers that the terms he asks are too high. Herr Niemann now receives 250 thalers for every performance, with eight performances a month guaranteed. He demands, if re-engaged, 1,000 marks for each performance, with the same number of guaranteed performances a month as before.

REVAL.—The Duke of Coburg's opera, *Diane de Solange*, will shortly be produced. The composer will be present at the performance.

KÖNIGGRÄTZ (BOHEMIA).—On the recommendation of the Cesarovitch, the Emperor of Russia has bestowed the Gold Medal "for Zeal," to be worn with the St Anne's Ribbon round the neck, on Mons. V. F. Cerveney, in recognition of the excellence of the brass instruments manufactured by that gentleman.

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